



Philadelphia College of Art

Broad and Pine Streets

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Opportunity and Challenge — PCA in its Ninth Decade  
*A message from Howard A. Wolf, Chairman of the Board*

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Embarked on the decade that will culminate in its one hundredth anniversary in 1976, the College is in a time of unparalleled opportunity and challenge. The call for the involvement of the professionally trained artist and designer in the socio-technological advancements of the latter half of this century is a clarion one. If it is an exciting time to exercise creativity, it is an equally exciting time to educate the creators.

Faces hitherto foreign to the art college now are examining it in a search for urgently-needed new approaches and techniques. These are the faces of industry, business, science, education and government. The art college, they are discovering, has much to offer in helping to solve vexing problems in such diverse fields as urban renewal, housing, highway congestion, architecture, product design, packaging and, indeed, virtually all of the things that form our environment and touch us in our personal and professional lives.

The professional art college, in short, has come of age since the Second World War. Our College has seized new opportunities with characteristic vigor. It has geared its professional and liberal arts programs to the demands of a society hungry for beauty and utility. It continues to ask ever more of its faculty and students, insisting that they recognize their roles on the team of modern day planners and doers. This is no easy task since the artist's personal sense of integrity and creativity must never be infringed upon.

Our College today is ranked among the nation's leading art colleges. Its faculty of artist-teachers commands national respect and its alumni continue to gain attention and honors. Unblessed by huge endowments and housed in buildings of the Civil War era, the College has risen to its position of eminence by virtue of initiative and dedication.

Despite this record of accomplishment, the needs of our College, both financial and physical, are great. One thing is certain. With the growing support of alumni and friends and with the increasing awareness of business and industry of the importance of professional art training, the College will maintain its progressive record of training young people whose contributions to society will be both meaningful and beautiful.

## Winds of Change

Primarily in evidence at the College during the 1966-67 academic year was a broadening of educational horizons and emphasis on initiative and self-help in meeting the challenges of a growing institution. Not the least of these challenges stemmed from the growing awareness by industry, business, science and government of the important contributions of the professional art college.

This awareness -- a kind of "winds of change" sweeping across the world of art education -- was reflected upon by President Culler in an address to the admissions officers of the National Association of Schools of Art who convened at PCA.

President Culler declared: "We have had the age of reason and the age of technology; perhaps the next age is artistic. We shall not be of much help if we continue to think of the arts in particular and traditional ways. The artistic activity I am predicting will not necessarily be expressed by putting paint on canvas -- but already our students are utilizing materials and tools never before associated with artistic purpose to achieve results we never dreamed of."

## To Cradle a New Age

President Culler added: "We cannot know what techniques the revolution will need, but if we strive to make our schools arenas where the creative act can take place, we may be, of any of the existing institutions, the best prepared to cradle a new age."

In preparing the College as one of the arenas for the new age, President Culler, the Board of Trustees, the Faculty and the Administration continued planning for major implementations and improvements. Some of these plans already have borne fruit; others necessarily are in the long-range category.

One of the most notable improvements was the construction of the Reinhardt Studio, a single-story building urgently required to house adequately the College's programs in graphic design and ceramics. It was financed from the College's own resources and built by the Assistant Dean of Faculty, Richard Reinhardt, one alumnus and two students. For these reasons, the College was able to acquire a building at a cost of half its \$55,000 valuation.

## The College Moves Ahead

Despite a small budget for construction, the College moved ahead in providing other urgently-needed classroom and studio space. Another major step was the acquisition by lease of 10,000 square feet in a nearby office building to house the Liberal Arts Department. This

facility will be available for occupancy in the Spring semester.

A variety of other improvements and additions were made. These included installation of a glass foundry, addition of a dark room, more space for a sculpture studio, a new plaster shop, new equipment in the Environmental Design, Industrial Design and Painting departments, renovation of the Fabric Design Department, additional space for the offices of admission and registration, renovations in the student lounge, and enlarged quarters for the mail room. Scheduled for early completion are a new faculty lounge, a student locker area and air conditioning of the library.

#### Expanding Educational Horizon

While physical improvements were much in evidence, the College also made strides in its educational programs. Particularly outstanding was the inauguration of the College's first graduate study program -- a program leading to a Master of Arts in Art Education degree. Additional graduate degree programs are in the planning stages.

On the undergraduate level, other significant improvements were effected. Following the revision of the freshman year, with the initiation in the fall of 1966 of the Foundation Program, The Educational Policy Committee of the faculty, working with the Dean, formulated a completely new three-year departmental structure. Characteristic of this program is a uniform credit distribution which insures a balanced integration of liberal, major and related arts courses. Sophomores who manifest a strong interest in more than one field of study may elect a dual major thereby postponing a final major choice until their junior year. On the upper class levels students are offered a considerable range of electives to allow their formulation of more individual programs of study.

Related to this fundamental curriculum development is the inauguration of a new faculty-student counselling program. As freshmen, students are actively guided by their studio instructors and section coordinators as well as through a program of career orientation offered by the several major departments. As sophomores, entering a new department for the first time, they are now assigned to a faculty counsellor who will guide their choice of liberal and related arts electives through their next three years.

#### New Programs

Beyond these rather sweeping organizational changes, several specific additions to the undergraduate curricula are noteworthy. A new major course in film has been developed by the Photography and Film Department; electives in glass-blowing are available for the first

time to majors within the Craft Department and a continuing enlargement of the Liberal Arts Department roster of electives has been effected.

#### Increased Faculty

Over the past two years the faculty of the day College has been increased by seventeen members to a total of one hundred and thirty-five at present. However, the most significant aspect of this increase has been the change in the proportion of part to full-time faculty. In 1965-66 fifty-nine part-time faculty matched a like number of full-time members; while in 1967-68 the number of full-time members surpasses those who are part-time by a ratio of 73 to 62. This kind of increase, which will be continued, has contributed in large part to the growing vitality and effectiveness of the faculty and its curricula.

#### Board of Trustees

The Board of Trustees, which includes many business and industrial leaders, was strengthened by the addition of Dr. F. Bruce Baldwin, president and chief executive officer of Horn and Hardart of Philadelphia; Richard C. Bond, Chairman of John Wanamaker and Robert Milnazik, Philadelphia graphic designer and member of the Class of 1951. Three Trustees, whose terms had expired, continued their service to the College as honorary Trustees. They are R. Sturgis Ingersoll, Samuel R. Rosenbaum and Mrs. Thomas Raeburn White.

#### UICA

The College has become a member of the Union of Independent Colleges of Art, a national association linking six independent arts schools. Among the steps being considered by the group are faculty exchanges, a cooperative admission and recruitment program, formation of proposals to obtain funds from foundations and corporations and cooperative support of graduate studies at a member school best suited for such studies.

#### Commencement

Three honorary doctorates in fine arts were conferred at Spring Commencement. Recipients were Edmund Bacon, Executive Director of the Philadelphia City Planning Commission; Paul Froelich, painter and teacher and Susanne Knauth Langer, Professor Emeritus and Research Scholar in Philosophy at Connecticut College for Women. The College's Gold Star in recognition of accomplishments in sculpture was presented to Reuben Nakian. The Award of Merit for distinguished support of the arts by a non-artist was bestowed upon Mrs. Vanderbilt Webb, chairman of the board of the American Craftsmen's Council. The Alumni Award for distinction in his field was presented to Morris Berd, co-director of the College's Painting Department.

## Honors

The College continued to receive awards and national attention. Dennis Leon, Associate Professor of Sculpture, was a recipient of a Guggenheim Fellowship for outstanding and demonstrated creative ability in the fine arts. Professor Leon also received a \$2500 award from the National Institute of Arts and Letters. Assistant Professor James McWilliams was awarded two prizes for design in a national competition sponsored by the American Alumni Council in cooperation with Time-Life, Inc. The Industrial Design Department participated in a study sponsored by the Armco Steel Corporation and its student entry of designs for ingestive, self-cleaning floors received national attention. Student entries also received major awards in competitions sponsored by the National Society of Interior Designers, Monsanto Company, National Cotton Batting Institute and the National Association of Bedding Manufacturers.

## Exhibitions and Lecturers

Throughout the academic year, the College presented exhibitions for the benefit of students and the public. Exhibitions included Polish graphic art, multiple art, works from the personal collections of faculty members, displays from the Type Directors Club of New York and the American Institute of Graphic Art and a presentation of the best of student work. Among visiting lecturers were Dr. Richard G. Carrott, assistant professor at the University of California at Riverside, who spoke on Egyptian revival architecture and Dr. Heinrich Schwartz, curator of the Davidson Art Center, Wesleyan University, who lectured on 19th century photography. The College also was host to a conference of admissions officers from independent art schools affiliated with the National Association of Schools of Art.

## Annual Giving

Annual giving to the College continued to show an encouraging increase, both in the number of contributors and the amounts. A total of \$141,794.68 was contributed for the fiscal period July 1, 1966, to June 30, 1967. This was an increase of \$8,849.68 over the comparable preceding period. Particularly encouraging was the increased representation by alumni and trustees. Alumni giving for 1966-67 totaled \$17,842.81 contrasted with \$4,974.04 the preceding period. Trustee giving for 1966-67 totaled \$20,526.80 compared with \$10,130.00 for 1965-66.

## Honor Roll 1966-67 Annual Fund

This Honor Roll is published in the Annual Report as a tribute to those alumni, parents and friends who contributed to the College's 1966-67 Annual Fund Appeal (July 1, 1966 to June 30, 1967). By their loyal and generous support they have placed themselves in the forefront of those dedicated to the broadening of our educational programs, the strengthening of our scholarship resources and the development of our physical facilities. To them the College expresses its deepest appreciation.

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## Philadelphia College of Art

## Summary Statement of Current Income and Expenditures

Year Ended June 30, 1967

*Current Income:*

Tuition and fees	\$1,374,606
Auxiliary enterprises	184,181
Appropriation from City of Philadelphia	12,000
Appropriation from Commonwealth of Pennsylvania	267,339
Gifts and grants expended	129,238
Endowment income expended	33,948
Other sources	15,038
<i>Total Current Income</i>	<i>\$2,016,350</i>

*Current Expenditures:*

General administration and general expense	\$ 527,900
Instruction and departmental research	939,659
Library	55,809
Operation and maintenance of physical plant	214,256
Auxiliary enterprises	166,571
Student aid	112,155
<i>Total Current Expenditures</i>	<i>\$2,016,350</i>

See accompanying notes to financial statements.

## Notes to Financial Statements June 30, 1967

1) Property, plant and equipment are stated at the following values: Land-assessed value for transfer tax purposes as of June 30, 1964. Buildings and building improvements-current replacement value as determined for insurance purposes as of June 30, 1964 plus subsequent additions at cost. Equipment and furnishings-sound value (replacement cost less accumulated depreciation) as determined by an appraisal dated July 1, 1965 with subsequent additions at cost. Library

books - \$1.00 a volume. In accordance with generally accepted accounting principles for a college, no provision has been made in the accounts for depreciation of plant and equipment. 2) In accordance with an agreement effective July 1, 1967, note payable to bank, in the principal amount of \$190,000 as of June 30, 1967, is payable in semi-annual installments of \$3,800 commencing October 1, 1967, with interest at 5%, and is secured by a mortgage on College real estate.

## Philadelphia College of Art

Condensed Balance Sheet June 30, 1967

*Assets**Current Funds:**General:*

Cash	\$ 29,029
Appropriations receivable, Commonwealth of Pennsylvania	83,544
Accounts receivable, other	9,130
Supply store inventory, at cost	41,068
Prepaid expenses	<u>845</u>
	\$ 163,616

*Restricted:*

Cash	147,648
Investments at cost which approximates market	<u>98,797</u>
	246,445

*Endowment Funds and Funds Functioning as Endowment:*

Uninvested principal cash	921
Stocks and bonds at cost (quoted market value \$990,610)	<u>995,745</u>
	996,666

*Loan Funds:*

Cash	7,073
Notes and accounts receivable	<u>282,997</u>
	290,070

*Plant Funds (notes 1 and 2):*

Development fund-cash	120,607
Land, buildings and improvements	3,458,731
Equipment and furnishings	665,768
Library books	<u>19,061</u>
	<u>4,264,167</u>
	<u>\$5,960,964</u>

See accompanying notes to financial statements.

THE UNIVERSITY OF THE ARTS  
LIBRARY-ARCHIVES

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*Liabilities and Fund Balances*

*Current Funds:*

General:

Accounts payable and accrued expenses	\$ 92,432
Student deposits and advance tuition	35,428
Fund balance	<u>35,756</u>
	\$ 163,616

*Restricted:*

Unexpended fund balances	246,445
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*Endowment Funds and Funds Functioning as Endowment:*

Principal of funds:

General purpose	670,894
Special purpose	<u>325,772</u>
	996,666

*Loan Funds:*

Student aid funds	290,070
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*Plant Funds:*

Development fund	120,607
Notes payable (note 2)	190,000
Net investment in plant	<u>3,953,560</u>
	4,264,167
	\$5,960,964

Philadelphia College of Art  
 Summary Statement of Changes in Funds

Year Ended June 30, 1967

	<i>Current Funds</i>	
	<i>General</i>	<i>Restricted</i>
Balance at beginning of year	40,726	199,230
Add (deduct):		
Endowment and other investment income	—	54,207
Gifts and grants	—	157,951
General fees designated for development funds	—	—
Loss on sale of investments	—	—
Additions to plant and equipment	—	—
Expended endowment income and gifts and grants transferred to current operations	—	(163,186)
Transfer to loan funds	(4,970)	—
Transfer to development funds	—	(557)
Other	—	(1,200)
	<u>(4,970)</u>	<u>47,215</u>
<i>Balance at end of year</i>	<i>35,756</i>	<i>246,445</i>

See accompanying notes to financial statements.

*Endowment Funds**and Funds**Functioning  
as Endowment**Plant Funds**Net Investment  
in Plant*

<i>Loan Funds</i>	<i>Development Funds</i>	<i>Net Investment in Plant</i>
1,001,412	246,425	64,680
3,865,150		

—	—	—	—
---	---	---	---

—	44,738	5,000	—
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—	—	50,370	—
---	---	--------	---

(4,746)	—	—	—
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—	—	—	88,410
---	---	---	--------

—	—	—	—
---	---	---	---

—	4,970	—	—
---	-------	---	---

—	—	557	—
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—	(6,063)	—	—
<u>(4,746)</u>	<u>43,645</u>	<u>55,927</u>	<u>88,410</u>
<u>996,666</u>	<u>290,070</u>	<u>120,607</u>	<u>3,953,560</u>

Certified Public Accountants' Report

The Board of Trustees

Philadelphia College of Art:

We have examined the condensed balance sheet of Philadelphia College of Art as of June 30, 1967 and the related summary statements of current income and expenditures and changes in funds for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying condensed balance sheet and statements of current income and expenditures and changes in funds present fairly the financial position of Philadelphia College of Art at June 30, 1967 and the results of its operations for the year then ended, in conformity with generally accepted accounting principles applied on a basis consistent with that of the preceding year.

Peat, Marwick, Mitchell & Co.

Philadelphia, Pennsylvania

July 21, 1967

The 91st Anniversary Report was designed by James McWilliams. It was printed by Falcon Press. The type was set by the College on the IBM Selectric Composer. The report was produced under the supervision of the Office of Development and Public Relations.

THE UNIVERSITY OF THE ARTS  
LIBRARY - ARCHIVES

The Philadelphia College of Art was established in 1876, as an outgrowth of the Centennial Exposition, to train artists and designers primarily for industry. Originally, it was a corporate part of the Pennsylvania Museum and School of Industrial Arts.

In 1893 PCA moved to its present site at Broad and Pine Streets in center city. Successive name changes in this century record advancements in institutional character and purpose: 1939, Philadelphia Museum and School of Industrial Arts; 1948, Philadelphia Museum School of Art; 1959, upon final accreditation by the Middle States Association of Colleges and Secondary Schools, Philadelphia Museum College of Art and, in 1964, with independence from the Philadelphia Museum of Art Corporation, Philadelphia College of Art.

The Bachelor of Fine Arts degree is awarded to professional majors in: Graphic Design, Illustration, Environmental Design, Art Education, Craft Design, Fabric Design, Sculpture, Printmaking, Painting, Photography and Film. The Bachelor of Science degree is awarded in Industrial Design. A graduate program has begun with the Master of Arts in Art Education and will be followed by a Master of Fine Arts in Sculpture, Painting, Printmaking, Graphic Design, Industrial, Fabric, and Environmental Design, Photography and Film and Craft and Advanced Materials Design.

The College's Evening Division offers part-time study leading to a professional Certificate or an Associate in Arts degree. A pre-college summer program provides studio experience for students requiring additional training in art.

Among the course subjects which supplement the programs of most major departments are drawing and painting, printmaking, ceramics, sculpture, metals (including jewelry and silver-smithing), typographic design and liberal arts. All classroom projects are closely integrated with developments in the contemporary design fields. Problems are often organized in collaboration with the design departments of leading industries. Distinguished guest critics and artist designers, closely associated with the College, visit the classes regularly. Over nine decades, the College has trained approximately 10,000 artists, designers and teachers.

